

About the Composer



Andrew Boysen, Jr. is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) High School, and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain, and Australia.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from festival, university, and high school concert bands across the United States. Boysen won the College Band Directors National Association Composition Contest in 2013, the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 and 1994. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music, Alfred Music, Ludwig Masters Music, and C. Alan Publications, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf, and Elf labels.

About the Composition

Super Nova: Music for an Imaginary Video Game was commissioned by James Kunz and the Okoboji High School Band (Milford, Iowa). The concept for the piece was inspired by student recollections of the excitement and joy they experienced playing certain video games as children, as well as the memorable soundtracks to those games, which continue to trigger those memories. This particular game, *Super Nova*, is completely fabricated, but in the words of their director, Mr. Kunz, the storyline is as follows:

- The evil tyrant, Gamma Ray, seeks to destroy the galaxy by stealing the essential childhood feelings of Passion, Wonder, and Enthusiasm. He has placed each emotion on distant planets, isolated from the children of Star Harbor.
- Without these emotions, the Star-children will implode, spreading massive amounts of radiation, leading to the ruin of their peaceful town.
- As Nova, the fate of the world is in your hands. Can you reclaim these emotions and forever change your destiny?
- By the end of the game, Nova collects all three emotions, defeats Gamma Ray, and becomes a supernova, exploding (rather than imploding) into the brightest star in the galaxy, and becoming a beacon of hope and an inspiration for all.

The number three becomes a unifying element in the work: there are three worlds visited by our heroine, the main motive is comprised of three notes, harmonic motion by third is common throughout the piece, and the descending triplet is a unifying element. The piece also includes the use of an iPad in the percussion section to generate additional game sounds.

The various sections of *Super Nova* include *Nova's Theme*, *Storm Sphere*, *Land of Mystic Mirrors*, *Puffy Prairie*, *Boss Battle*, and, once Nova is victorious, a final return to *Nova's Theme*. *Storm Sphere* is aggressive and percussive, with lightning strikes, booming thunder, and a presentation of *Nova's Theme* in a minor key center. *The Land of Mystic Mirrors* has an ethereal quality, sparkling and shimmering, including the use of whirlyies and crotales in the percussion section. The main melody is played concurrently in its original form and in its inversion, mirroring itself in real time. *Puffy Prairie* is a whimsical, light, and bright place. *Nova's Theme* is transformed into a difficult clarinet solo that develops into a full band outburst, followed by a lighter presentation of the theme using a technique called *Klangfarbenmelodie* (in which the melody changes timbre with each note). The final *Boss Battle* explores the descending triplet from *Nova's Theme*, transforming it into an ascending triplet that gradually builds tension as the harmonic motion ascends in thirds. This builds to a dissonant and dramatic climax before Nova wins the game and a return of her theme signifies a successful conclusion to her adventures.

—Andrew Boysen Jr.

Editorial Note

Thick barlines are used at the end of measures 169, 172, and 175 to show the three-measure phrases.

Instrumentation List

3 – 1st Flute	2 – Percussion I: Timpani (4 drums) Whirly (C)
3 – 2nd Flute	
3 – 3rd Flute	
3 – Oboe	2 – Percussion II: Small Suspended Cymbal Bass Drum, Mark Tree
4 – 1st B \flat Clarinet	
4 – 2nd B \flat Clarinet	
4 – 3rd B \flat Clarinet	
2 – B \flat Bass Clarinet	2 – Percussion III: 3 Tom-toms (High, Medium, Low) Snare Drum, 3 Triangles Sandpaper Blocks
3 – Bassoon	
2 – 1st E \flat Alto Saxophone	
2 – 2nd E \flat Alto Saxophone	2 – Percussion IV: Orchestra Bells Vibraphone, Xylophone Marimba (Shared with Percussion V) Marching Machine
2 – B \flat Tenor Saxophone	
2 – E \flat Baritone Saxophone	
3 – 1st B \flat Trumpet	
3 – 2nd B \flat Trumpet	2 – Percussion V: Chimes, Tam-tam, Crotales Medium Suspended Cymbal Marimba (Shared with Percussion IV)
3 – 3rd B \flat Trumpet	
4 – 1st F Horn	
4 – 2nd F Horn	
3 – 1st Trombone	2 – Percussion VI: Synthesizer* Tambourine, Brake Drum, Sleigh Bells
3 – 2nd Trombone	
3 – 3rd Trombone	
2 – Euphonium	
2 – B \flat Baritone TC	1 – Supplemental Synthesizer*
4 – Tuba	1 – Full Conductor Score

*The Synthesizer part can be played 3 ways:

- 1) Live using the keyboard instrument in the GarageBand® application program on an iPad® mobile digital device (or iPhone® or laptop).
- 2) Live using the cues in the downloadable GarageBand file from the Kjos Multimedia Library from www.kjos.com. (The cues are programmed at the marked tempo.)
- 3) Using the mp3 files available from the Kjos Multimedia Library. (The mp3 files are recorded at the marked tempo.)

Your device will need to be amplified.

The following GarageBand® settings are used:

- Keyboard: Synth Classics: Electron Echo (Arpeggiator On; Note Order: Up; Rate: 1/16; Octave Range: 2)
- Keyboard: Synth Classics: Floating Point
- Keyboard: Alchemy Synth: Sound Effects: Thunderous Ambience
- Keyboard: Alchemy Synth: Organs: Warm Winter Day
- Keyboard: Alchemy Synth: Bass: Massive Grime Bass

To ensure that the GarageBand® session loaded correctly on your device, compare the sounds generated by each track with the mp3 files. Some of the sounds may not be initially available on your device. If this is the case, then please do the following: Select the keyboard, then “More Sounds.” Select “Get More Keyboard Sounds” and download the Alpha Waves Sound Pack for free.

If a device with GarageBand® isn’t available, synthesized sounds of similar quality and timbre can be substituted by using the mp3 files as a reference.

A separate part for the Synthesizer is provided in the event that a dedicated sound engineer is available. In this case, Percussion VI just plays Tambourine, Brake Drum, and Sleigh Bells.

Approximate performance time—7:00

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

iPad®, iPhone®, and GarageBand® are registered trademarks of Apple Inc.

Commissioned by James Kunz and the
Okoboji High School Band, Milford, Iowa

Super Nova

Music for an Imaginary Video Game

Andrew Boysen Jr.
(ASCAP)

Heroic ♩ = 160

Nova's Theme

The score is divided into five systems, each starting with a 'Heroic ♩ = 160' tempo marking. The instruments are listed on the left of each system:

- System 1:** Flutes (1, 2, 3), Oboe, B♭ Clarinets (1, 2, 3), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone.
- System 2:** B♭ Trumpets (1, 2, 3), F Horns (1, 2), Trombones (1, 2, 3), Euphonium, Tuba.
- System 3:** Percussion I: Timpani (4 drums), Whirly (C); Percussion II: Small Suspended Cymbal, Bass Drum, Mark Tree; Percussion III: 3 Tom-toms (High Medium, Low), Snare Drum, 3 Triangles, Sandpaper Blocks; Percussion IV: Orchestra Bells, Vibraphone, Xylophone, Marimba (shared with Perc.V), Marching Machine; Percussion V: Chimes, Tam-tam, Medium Suspended Cymbal, Crotales, Marimba (shared with IV); Percussion VI: Synthesizer*, Tambourine, Brake Drum, Sleigh Bells.

Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). Performance instructions include 'Small Suspended Cymbal - w/stick', 'Tom-toms - w/sticks (Low Tom)', 'Orchestra Bells', 'Chimes', 'Electron Echo Solo', and '(preset: Floating Point)'. A large 'SAMPLE' watermark is overlaid diagonally across the score.

*See the **Instrumentation List** for special instructions regarding the Synthesizer.

1
Fls.
2
3

Ob.

1
Bb Cls.
2
3

Bb B. Cl.

Bsn.

1
Eb A. Saxes
2

Bb T. Sax.

1
Eb B. Sax.

1
Bb Tpts.
2
3

1
F Hns.
2

1
Trbs.
2
3

Euph.

Tuba

Timp.

Sm. S. Cym.

Toms

Bells

Chimes

Tamb.

with yarn mts.
mf

to Snare Drum

to Vibraphone

to Tam-tam

13

1 Fls. *mf* *ff* *pp*

2 3 *mf* *ff*

Ob. *mf* *ff*

1 B♭ Cls. *mf* *ff* *mp, sub.*

2 3 *mf* *ff*

B♭ B. Cl. *mf* *ff* *pp*

Bsn. *mf* *ff*

1 E♭ A. Saxes *mf* *ff* *pp, sub.*

2 *mf* *ff*

B♭ T. Sax. *mf* *ff*

E♭ B. Sax. *mf* *ff*

13

1 B♭ Tpts. *mf* *ff*

2 3 *mf* *ff*

1 2 F Hns. *mf* *ff*

1 Trbs. *mf* *ff*

2 3 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff* *pp*

13 (B♭ to A, F to D)

Timp. *mf* *ff*

Sm. S. Cym. *to Bass Drum*

S.D. *ff* *with fingers*

Vib. *pp* *Vibraphone (motor on slow-med.)*

Tam-t. *Tam-tam* *mp*

Tamb. *mf* *ff* *Tambourine (on table)*

mp

11 12 13 14 15

1 Fls. 2 3
Ob.
1 B \flat Cls. 2 3
B \flat B. Cl.
Bsn.
1 Eb A. Saxes 2
B \flat T. Sax.
Eb B. Sax.
1 B \flat Tpts. 2 3
1 F Hns. 2
1 Trbs. 2 3
Euph.
Tuba
Timp.
B.D.
S.D.
Vib.
Tam-t.
Tamb. to Synth

16

17

18

19

20

21

1 Fls.

2 3

Ob.

1 B \flat Cls.

2 3

B \flat B. Cl.

Bsn.

1 E \flat A. Saxes

2

B \flat T. Sax.

E \flat B. Sax.

21

1 B \flat Tpts.

2 3

1 F Hns.

2

1 Trbs.

2 3

Euph.

Tuba

21

Timp.

B.D. - w/beaters

S.D.

Vib.

Tam-t. - scrape with triangle beater

Synth

pp

p

to Toms

to Xylophone

Tam-tam - norm.

pp

Floating Point

mf

21 22 23 24 25 26

Storm Sphere

27 Aggressive ♩ = 96

1 Fls. *ff*

2 3 Ob. *ff*

1 B♭ Cls. *ff*

2 3 B♭ B. Cl. *ff*

Bsn. *ff*

1 Eb A. Saxes *ff*

2 B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

27 Aggressive ♩ = 96

1 B♭ Tpts. *ff*

2 3 F Hns. *ff*

1 Trbns. *ff*

2 3 Euph. *ff*

Tuba *ff*

27 Aggressive ♩ = 96

Timp. *ff* with Timp. mlts.

B.D. *ff*

Toms Tom-toms - w/sticks *ff*

Xyl. Xylophone *ff*

Med. S. Cym. Med. S. Cym. - w/stick *ff*

Synth Thunderous Ambience *ff*

1
Fls. *ffp* — *ff* *mf cresc.* *ffp* — *ff*

2
3
Ob. *ffp* — *ff* *ffp* — *ff*

1
B♭ Cls. *ffp* — *ff* *mp mp* *ffp* — *ff*

2
3
B♭ B. Cl. *ffp* — *ff* *mp* *ffp* — *ff*

Bsn. *ffp* — *ff* *ffp* — *ff*

1
E♭ A. Saxes *ffp* — *ff* *mf cresc.* *ffp* — *ff*

2
B♭ T. Sax. *ffp* — *ff* *ffp* — *ff*

E♭ B. Sax. *ffp* — *ff* *mf cresc.* *ffp* — *ff*

1
B♭ Tpts. *ff* *ff* *ff* *ff*

2
3
F Hns. *ffp* — *ff* *ffp* — *ff*

1
Trbs. *ffp* — *ff* *ffp* — *ff*

2
3
Euph. *ffp* — *ff* *ffp* — *ff*

Tuba *ffp* — *ff* *ffp* — *ff*

Timp. *ffp* — *ff* *mf non cresc.* *ffp* — *ff*

B.D. *pp* *pp* *mf* *pp* *p* *ff*

S.D. Toms (sticks) *pp* *mf* *pp* S.D. Toms (sticks) *ff*

Mar. *ffp* — *ff* *ffp* — *ff*

Med. S. Cym. Tam-t. *ff* *mf* *p* *ff*

Synth Brk. Dr. Brake Drum *ff* Thunderous Ambience *ff* Brake Drum *ff*

40 41 42 43 44 45

1 Fls. *mf cresc.* *ffp*

2 3 Ob. *mp* *ffp*

1 B♭ Cls. *mf cresc.* *ffp*

2 3 B♭ B. Cl. *mf cresc.* *ffp*

Bsn. *ffp*

1 Eb A. Saxes *mp* *ffp*

2 B♭ T. Sax. *mp* *ffp*

E♭ B. Sax. *mp* *ffp*

1 B♭ Tpts. *mf cresc.* *ffp*

2 3 F Hns. *mf cresc.* *ffp*

1 Trbs. *ffp*

2 3 Euph. *mf cresc.* *ffp*

Tuba *ffp*

Timp. *mf non cresc.* *ffp*

B.D. *pp* *mf* *pp* *S.D.* *ff*

S.D. Toms *p* *ff* *Toms*

Mar. *p* *ff*

Med. S. Cym. Tam-t. *mf* *p* *ff*

Synth Brk. Dr. *ff* *ff* *Brake Drum* *ff*

46

47

48

49

50

51

1 Fls. *ff*

2 3 Ob. *ff*

1 B♭ Cls. *ff*

2 3 B♭ B. Cl. *ff*

Bsn. *ff*

1 E♭ A. Saxes *ff*

2 B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

51

1 B♭ Tpts. *ff*

2 3 F Hns. *ff*

1 Trbs. *ff*

2 3 Euph. *ff*

Tuba *ff*

51

Timp. *ff*

B.D. *ff* with Timp. mts.

Toms

Mar.

Med. S. Cym. *ff* with stick

Synth Brk. Dr. *ff* Thunderous Ambience to Brake Drum

(preset: Floating Point)

51

52

53

54

1
Fls.

2
3
Ob.

1
2
3
B \flat Cls.

B \flat B. Cl.

Bsn.

1
2
E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

1
2
3
B \flat Tpts.

1
2
F Hns.

1
2
3
Trbs.

Euph.

Tuba

Timp.
Whirly

B.D.
Mark Tree

Toms

Mar.

Med. S. Cym.

Synth
Brk. Dr.

ff

mf

Whirly
p

Mark Tree (gently activate entire instrument)
pp

to Triangles

choke

to Crotales (with bow and mlts.)

Floating Point
(preset: Warm Winter Day)

55

56

57

58

Land of Mystic Mirrors

59 Reflective ♩ = 72

1 Fls.

2 3

Ob.

1 B♭ Cls.

2 3

B♭ B. Cl.

Bsn.

1 E♭ A. Saxes

2

B♭ T. Sax.

E♭ B. Sax.

59 Reflective ♩ = 72

1 B♭ Tpts.

2 3

F Hns.

1 2

1 Trbs.

2 3

Euph.

Tuba

59 Reflective ♩ = 72

Whirly

Mark Tree

3 Tris.

Mar.

Crot.

Synth

3 Triangles (suspended) *ad lib.*, play randomly and sparsely w/Tri. beaters

Crotales - w/bow

Warm Winter Day

pp *mp* *pp* *mp* *pp* *mp* *pp* *mp*

p

67 Solo

1 Fls. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

2. 3. Ob. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

1 B♭ Cls. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

2. 3. B♭ B. Cl. *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bsn.

1 E♭ A. Saxes *pp* *p* *pp* *p* *pp* *p* *pp* *p*

2.

B♭ T. Sax. Solo *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

E♭ B. Sax.

67

1 B♭ Tpts.

2. 3.

F Hns. 1. 2.

1 Trbs.

2. 3.

Euph.

Tuba

67

Whirly

Mark Tree Sm. S. Cym. *pp* Sm. S. Cym. - w/yarn

3 Tris.

Mar. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* to Vibraphone

Crot. *mp* with mts.

Synth

67 68 69 70 71 72 73 74

75 79 Tutti

1 Fls. *mp* *n.* *mp* *a2*

2 3 Ob. *pp* *n.* *mp*

1 B♭ Cls. *pp* *n.* *mp* *a2* *mf* *mp*

2 3 B♭ B. Cl. *pp* *n.* *mp* *mf* *mp*

Bsn. *p*

1 Eb A. Saxes *pp* *mp* *pp* *mp* *p*

2 B♭ T. Sax. *Tutti* *pp* *mp* *pp* *mp* *p*

E♭ B. Sax. *pp* *mp* *pp* *mp* *p*

75 79 Str. Mute

1 B♭ Tpts. *mp* *mf* *mp*

2 3 F Hns. 1. *pp* *mp* *pp* *mp*

1 2 3 Trbs. *Str. Mute* *mp* *mf* *mp*

Euph. *pp* *mp* *pp* *mp* *pp*

Tuba *pp* *mp* *pp* *mp* *pp*

75 79

Whirly *to Timpani*
(G to F, A to B♭, C to D♭, D to E♭)

Sm. S. Cym. *mp* *to Bass Drum*

3 Tris.

Vib. *Vibraphone (motor on slow-med.)* *mp*

Crot. *with bow* *mp* *with mlts.* *mp*

Synth *mp*

75 76 77 78 79 80 81

88 a tempo

1 Fls. *mf*

2 3 *mf*

Ob. *mf*

1 B♭ Cls. *mf*

2 3 *mf*

B♭ B. Cl. *mf*

Bsn. *mf*

1 Eb A. Saxes *mf*

2 *mf*

B♭ T. Sax. *mf*

E♭ B. Sax. *mf* — *p* *mf*

88 a tempo

Open

1 B♭ Tpts. *mf*

2 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

1 2 F Hns. *mf* *a2*

Open

1 Trbs. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

2 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Euph. *mf* *p* *mf* *p* *mf*

Tuba *mf* *p* *mf* *p* *mf* *p* *mf* *p*

88 a tempo

Timp.

B.D. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

3 Tris.

Vib. *to Marimba*

Med. S. Cym. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Sligh. Bls. *Sleigh Bells*

96

rit.

1
Fls.

2
3
Ob.

1
B♭ Cls.

2
3
B♭ B. Cl.

Bsn.

1
E♭ A. Saxes

2
B♭ T. Sax.

E♭ B. Sax.

96

rit.

1
B♭ Tpts.

2
3
F Hns.

1
Trbbs.

2
3
Euph.

Tuba

96

rit.

Timpani

B.D.
Mark Tree

3 Tris.

Mar.

Med. S. Cym.

Crot.

Chimes

Synth

96

97

98

99

100

101

102

103

Puffy Prairie

104 Light and whimsical ♩ = 138

1 Fls. 2 3

Ob.

1 B♭ Cls. 2 3

B♭ B. Cl.

end cue

Solo
mf

Bsn.

1 Eb A. Saxes 2

B♭ T. Sax.

E♭ B. Sax.

104 Light and whimsical ♩ = 138

1 B♭ Tpts. 2 3

F Hns. 1 2

1 Trbs. 2 3

Euph.

Tuba

mp pp, sub.

104 Light and whimsical ♩ = 138

Timp.

Sm. S. Cym.

Sandpaper Blks.

mf p, sub.

Mar. Marimba (shared) mf p, sub.

Mar. Marimba (shared) mf p, sub.

to Tambourine

Tamb.

1
Fls.

2
3

Ob.

1
B \flat Cls.

2
3

B \flat B. Cl.

Bsn.

1
E \flat A. Saxes

2

B \flat T. Sax.

E \flat B. Sax.

1
B \flat Tpts.

2
3

F Hns. 1
2

1
Trbs.

2
3

Euph.

Tuba

Timp.

Sm. S. Cym.

Sandpaper Blks.

Mar.

Mar.

Tamb.

Str. Mute
p

108

109

110

111

116

1 Fls. *f*

2 3 *f*

Ob. *f*

1 2 3 B♭ Cls. *f* *Tutti*

B♭ B. Cl. *f*

Bsn. *f*

1 2 E♭ A. Saxes *f*

B♭ T. Sax. *f*

E♭ B. Sax. *f*

116

1 2 3 B♭ Tpts. *f* *Open*

F Hns. 1 2 *f* *a2*

1 2 3 Trbs. *f*

Euph. *f*

Tuba *f*

116

Timp. *f* *pp*

Sm. S. Cym. *f* to Bass Drum

Sandpaper Blks. *f* to Triangle

Mar. *f* *p*

Mar. *f* *p*

Tamb. *f* Tambourine - w/hands

116 117 118 119 120 121

122

1 Fls. *p*

2 3 *a2 p*

Ob. *p*

1 B♭ Cls. *p*

2 3 *a2 p*

B♭ B. Cl. *p*

Bsn. *p*

1 Eb A. Saxes *p*

2 *p*

B♭ T. Sax. *p*

E♭ B. Sax. *p*

122

1 B♭ Tpts. *p*

2 3 *a2 p*

F Hns. 1 2 *a2 p*

1 Trbs. *p*

2 3 *a2 p*

Euph. *p*

Tuba *p*

122

Timp. *p*

B.D. Bass Drum *p*

Tri. Triangle (smallest) *p*

Mar. *p* to Vibraphone

Mar. *p* to Chimes

Tamb. Tambourine (on table) *p*

Sligh. Bls. Sleigh Bells *p*

122 123 124 125 126 127

129

1 Fls.

2 3

Ob.

1 B♭ Cls.

2 3

B♭ B. Cl.

Bsn.

1 E♭ A. Saxes

2

B♭ T. Sax.

E♭ B. Sax.

129

1 B♭ Tpts.

2 3

F Hns.

1 2

1 Trbs.

2 3

Euph.

Tuba

129

Timp.

B.D.

Tri.

Vib. *Vibraphone (motor off)* *p* *f* *to Marimba*

Chimes *p* *f* *to S. Cym.*

Sligh. Bls. *f* *Sleigh Bells*

128

129

130

131

1 Fls. 2 3

Ob.

1 2 3 B \flat Cls.

B \flat B. Cl.

Bsn.

1 2 E \flat A. Saxes

B \flat T. Sax.

E \flat B. Sax.

1 2 3 B \flat Tpts.

1 2 F Hns. a2 f

1 2 3 Trbs.

Euph.

Tuba

Timp.

B.D.

Tri.

Mar.

Med. S. Cym. Med. S. Cym. - w/lyarn mp to Tam-tam

Slgh. Bls. Tamb. ff

132 133 134 135 136

1 Fls.
2
3
Ob.
1 B♭ Cls.
2
3
B♭ B. Cl.
Bsn.
1 E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
1 B♭ Tpts.
2
3
F Hns. 1
2
1 Trbs.
2
3
Euph.
Tuba
Timp.
Sm. S. Cym.
Toms
Marching Machine
Tam-t.
Tamb.

p cresc.
p cresc.
mp
mp
mp
mp
p cresc.
p cresc.
p cresc.
p

(1) (2) (3) (4)

Tom-toms - w/sticks (Mid Tom)

Marching Machine

142 143 144 145 146

147 Intense $\text{♩} = 176$

1 Fls. *mf*

2 3 *a2* *mf*

Ob. *mf*

1 B♭ Cls. *mf* *mp*

2 3 *mp* *mf* *mp*

B♭ B. Cl. *mp*

Bsn. *mp*

1 E♭ A. Saxes *mf* *mp*

2 *mf* *mp*

B♭ T. Sax. *mp* *mf* *mp*

E♭ B. Sax. *mp*

147 Intense $\text{♩} = 176$

1 B♭ Tpts. *mp* *mp*

2 3 *mp* *mp*

1 2 F Hns. *mf* *mp*

1 2 3 Trbs. *mp*

Euph. *mp*

Tuba *mp*

147 Intense $\text{♩} = 176$

Timp. *mp*

Sm. S. Cym. Sm. S. Cym. - w/lyarn *p* *mf*

Toms *mp*

Marching Machine *mp*

Tam-t. *mp*

Tamb. *mp*

1 Fls.
2
3
Ob.
1 Bb Cls.
2
3
Bb B. Cl.
Bsn.
1 Eb A. Saxes
2
Bb T. Sax.
Eb B. Sax.
1 Bb Tpts.
2
3
F Hns.
1
2
1 Trbs.
2
3
Euph.
Tuba
Timp.
Sm. S. Cym.
Toms
Marching Machine
Tam-t.
Tamb.

151 152 153 154

155

1 Fls. *cresc.*

2 Fls. *cresc.*

3 Fls. *cresc.*

1 Ob. *cresc.*

2 Ob. *cresc.*

3 Ob. *cresc.*

1 B \flat Cls. *cresc.*

2 B \flat Cls. *mf cresc.*

3 B \flat Cls. *mf cresc.*

1 B \flat B. Cl. *cresc.*

2 B \flat B. Cl. *cresc.*

3 B \flat B. Cl. *cresc.*

1 Bsn. *cresc.*

2 Bsn. *cresc.*

3 Bsn. *cresc.*

1 E \flat A. Saxes *cresc.*

2 E \flat A. Saxes *cresc.*

3 E \flat A. Saxes *cresc.*

1 B \flat T. Sax. *mf cresc.*

2 B \flat T. Sax. *mf cresc.*

3 B \flat T. Sax. *mf cresc.*

1 E \flat B. Sax. *cresc.*

2 E \flat B. Sax. *cresc.*

3 E \flat B. Sax. *cresc.*

155

1 B \flat Tpts. *mf cresc.*

2 B \flat Tpts. *mf cresc.*

3 B \flat Tpts. *mf cresc.*

1 F Hns. *mf cresc.*

2 F Hns. *mf cresc.*

3 F Hns. *mf cresc.*

1 Trbs. *mf cresc.*

2 Trbs. *mf cresc.*

3 Trbs. *mf cresc.*

1 Euph. *cresc.*

2 Euph. *cresc.*

3 Euph. *cresc.*

1 Tuba *cresc.*

2 Tuba *cresc.*

3 Tuba *cresc.*

155

1 Timp. *cresc.*

2 Timp. *cresc.*

3 Timp. *cresc.*

B.D. *mf cresc.*

1 Toms *cresc.*

2 Toms *cresc.*

3 Toms *cresc.*

1 Marching Machine *cresc.*

2 Marching Machine *cresc.*

3 Marching Machine *cresc.*

1 Tam-t. *mf*

2 Tam-t. *mf*

3 Tam-t. *mf*

1 Tamb. *mf cresc.*

2 Tamb. *mf cresc.*

3 Tamb. *mf cresc.*

155

156

157

158

163

1 Fls. *ff*

2 3 *ff*

Ob. *ff*

1 B♭ Cls. *ff*

2 3 *ff*

B♭ B. Cl. *ff*

Bsn. *ff*

1 E♭ A. Saxes *ff*

2 *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

163

1 B♭ Tpts. *ff*

2 3 *ff*

1 2 F Hns. *ff*

1 Trbs. *ff*

2 *a2* *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

163

Timp. *ff*

B.D. *ff*

S.D.

Xyl. *ff*

Med. S. Cym.

Brk. Dr. *ff*

Synth *ff* LH - Synth: Massive Grime Bass

163

164

165

166

167

1 Fls.

2 3

Ob.

1 B♭ Cls.

2 3

B♭ B. Cl.

Bsn.

1 E♭ A. Saxes

2

B♭ T. Sax.

E♭ B. Sax.

167

1 B♭ Tpts.

2 3

F Hns.

1 Trbns.

2 3

Euph.

Tuba

167

Timp.

B.D.

S.D.

Xyl.

Med. S. Cym.

Brk. Dr. Synth

1 Fls.
2 3
Ob.
1 B♭ Cls.
2 3
B♭ B. Cl.
Bsn.
1 E♭ A. Saxes
2
B♭ T. Sax.
E♭ B. Sax.
1 B♭ Tpts.
2 3
1 F Hns.
2
1 Trbs.
2 3
Euph.
Tuba
Timp.
B.D.
S.D.
Xyl.
Med. S. Cym.
Synth

1 Fls.
2
3
Ob.
1 B \flat Cls.
2
3
B \flat B. Cl.
Bsn.
1 Eb A. Saxes
2
B \flat T. Sax.
Eb B. Sax.
1 B \flat Tpts.
2
3
1 F Hns.
2
1 Trbs.
2
3
Euph.
Tuba
Timp.
B.D.
S.D.
Xyl.
Med. S. Cym.
Synth

mf

173 174 175

176

1 Fls.

2 3

Ob.

1 B♭ Cls.

2 3

B♭ B. Cl.

Bsn.

1 E♭ A. Saxes

2

B♭ T. Sax.

E♭ B. Sax.

f cresc.

cresc.

mf

cresc.

cresc.

mf

cresc.

mf

cresc.

176

1 B♭ Tpts.

2 3

1 2 F Hns.

1 Trbs.

2 3

Euph.

Tuba

f

mf cresc.

cresc.

cresc.

cresc.

176

Timp.

B.D.

Toms

Xyl.

Tam-t.

Brk. Dr.

mf cresc.

mf cresc.

ff

Brake Drum

dampen immediately

176

177

178

179

Nova's Theme

183 Heroic ♩ = 160

1 Fls. *ffp* *ff* *ff*

2 3 Ob. *ffp* *ff* *ff* a2

1 B♭ Cls. *ffp* *ff* *ff*

2 3 B♭ B. Cl. *ffp* *ff* *ff*

Bsn. *ffp* *ff* *ff*

1 E♭ A. Saxes *ffp* *ff* *ff*

2 B♭ T. Sax. *ffp* *ff* *ff*

E♭ B. Sax. *ffp* *ff* *ff*

1 B♭ Tpts. *ffp* *ff* *ff* a2

2 3 F Hns. *ffp* *ff* *ff*

1 Trbs. *ffp* *ff* *ff*

2 3 Euph. *ffp* *ff* *ff*

Tuba *ffp* *ff* *ff*

1 Timp. *ffp* *ff* *ff* (B♭ to A♭)

B.D. Sm. S. Cym. *ffp* *ff* *ff* Sm. S. Cym. - w/stick

Toms *ffp* *ff* *ff*

Xyl. Bells *ffp* *ff* *ff* to Bells Orchestra Bells

Med. S. Cym. Chimes *ffp* *ff* *ff* choke Chimes

Brk. Dr. Synth *ff* *ff* *ff* Floating Point *mf* to Tambourine

(preset: Floating Point)

180

181

182

183

184

1 Fls. 2 3

Ob.

1 B♭ Cls. 2 3

B♭ B. Cl.

Bsn.

1 E♭ A. Saxes 2

B♭ T. Sax. *ff*

E♭ B. Sax.

1 B♭ Tpts. 2 3

F Hns. 1 2 *ff*

1 Trbs. 2 3

Euph.

Tuba

Timp. (F to F♯)

Sm. S. Cym.

Toms

Bells

Chimes to S. Cym.

Tamb.

185

186

187

188

1 Fls. *cresc.*

2 3 Fls. *cresc.*

Ob. *cresc.*

1 B \flat Cls. *cresc.*

2 3 B \flat Cls. *a2 cresc.*

B \flat B. Cl.

Bsn.

1 Eb A. Saxes

2 B \flat T. Sax.

Eb B. Sax.

1 B \flat Tpts.

2 3 F Hns. *a2*

1 Trbs.

2 3

Euph.

Tuba

Timp.

B.D. Bass Drum

S.D. *ff* S.D.

Bells *p cresc.*

Med. S. Cym. *Med. S. Cym. - w/yarn*

Tamb. *ff* Tambourine

189 190 191 192

1 Fls. *fff* *mf* *fff* *p* *fff*

2 3

Ob. *fff* *mf* *fff* *p* *fff*

1 Bb Cls. *fff* *mf* *fff* *p* *f* *fff*

2 3

Bb B. Cl. *fff* *mf* *fff* *p* *fff*

Bsn. *fff* *mf* *fff* *fff*

1 Eb A. Saxes *fff* *mf* *fff* *p* *f* *fff*

2

Bb T. Sax. *fff* *mf* *fff* *p* *fff*

Eb B. Sax. *fff* *mf* *fff* *p* *f* *fff*

1 Bb Tpts. *fff* *mf* *fff* *p* *f* *fff*

2 3

F Hns. *fff* *mf* *fff* *p* *f* *fff*

1 Trbs. *fff* *mf* *fff* *p* *fff*

2 3

Euph. *fff* *mf* *fff* *p* *f* *fff*

Tuba *fff* *mf* *fff* *p* *f* *fff*

Timp. *fff* *mf* *fff* *fff*

B.D. *fff*

Tri. *fff* Tri. - w/stick Toms

S.D. *fff* *p* *f* *fff*

Toms *fff* *f* *fff*

Bells *fff* to Xylophone Xylophone

Xyl. *fff* *f* *fff*

Med. S. Cym. *fff* with stick choke

Tamb. *fff* Tamb. Sleigh Bells

Slgh. Bls. *fff* *p* *fff*

193

194

195

196

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

